

VAN MORRISON

ANTHOLOGY

Van Morrison

ARRANGED FOR VOICE · PIANO & GUITA

# VAN MORRISON

## ANTHOLOGY

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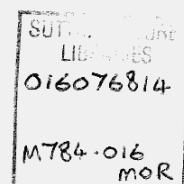
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# BROWN EYED GIRL

WORDS & MUSIC BY VAN MORRISON

Bright rock

G C G D

G A B B A G C D E E D C G A B B A G F G A

G C G

(1.) Hey where did we go days — when the rains —

D G C

— came, down — in the hol - low,

G D G

play in' a new — game. Laugh-ing and a'

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Sheet music for a guitar and voice. The lyrics are:

run - ning,      hey — hey      skip - ping and a' jump-ing,

in the mist - y morn - ing fog — with      our

hearts a' thump - ing and you —      my brown - eyed girl.—

You — my

Chords indicated above the staff are C, G, D, G, C, D, G, Em, and C.

D G

brown... eyed girl. —

1. D

This section of the musical score features a guitar part with chords D and G, and a vocal line with the lyrics "brown... eyed girl. —". The vocal line consists of eighth and sixteenth notes. The piano part provides harmonic support with sustained notes and chords.

2. D

Do you re - mem - ber when we used to sing. —

This section continues the melody with a new verse. The vocal line includes eighth and sixteenth notes, and the piano part provides harmonic support. The lyrics "Do you re - mem - ber when we used to sing. —" are written below the vocal line.

G C G

Sha la — la la —

This section features a repeating "la" vocal line. The vocal line consists of eighth and sixteenth notes. The piano part provides harmonic support with sustained notes and chords. The lyrics "Sha la — la la —" are written below the vocal line.

D G C

— Sha la — la la — la la — la la — la —

This section concludes the melody with a final "la" vocal line. The vocal line consists of eighth and sixteenth notes. The piano part provides harmonic support with sustained notes and chords. The lyrics "— Sha la — la la — la la — la la — la —" are written below the vocal line.

on §. to Fade

N.C.

D.S. to Fade

**VERSE 2:**

Whatever happened  
To Tuesday and so slow  
Going down the old mine  
With a transistor radio  
Standing in the sunlight laughing  
Hiding behind a rainbow's wall  
Slipping and a' sliding  
All along the waterfall  
With you, my brown eyed girl  
You, my brown eyed girl.

**VERSE 3:**

So hard to find my way  
Now that I'm all on my own  
I saw you just the other day  
My, how you have grown  
Cast my memory back there Lord  
Sometimes I'm overcome thinkin' 'bout it  
Laughing and a' running, hey hey  
Behind the stadium  
With you, my brown eyed girl  
You, my brown eyed girl.

# ASTRAL WEEKS

WORDS & MUSIC BY VAN MORRISON

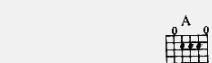
2<sup>o</sup>, 3<sup>o</sup> sung ad lib.

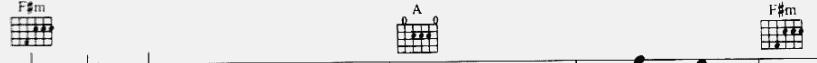
(1.) If I ven - tured in the slip - stream.  
(Other verses - see block lyric)

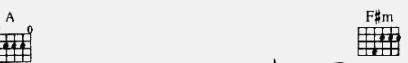
be - tween the vi - a - ducts of your dreams, —

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 where im-mo - bile steel rims crack and—the


  
 ditch in the back - roads stop. Could you—


  
 find— me, would you kiss my eyes—


  
 and lay— me down—

7

37

in si - lence ea - sy — to be born a -

gain, to be born a -

gain? 1. 2.

*To Coda ♫*

There you

go — standing with the look of


a - va - rice. Talk - ing to Hud-die


Lead - bel - ly show-ing pic - tures


on the walls, whisper-ing in the

halls, and point-ing a fin - ger at

9

me. —— There you go, —— there you go, —— standing in the sun — darling, with your arms be - hind you and your eyes —

D

1, 2, 3, 4.      5.      *D.S. al Coda*

*CODA*

*VERSE 2:*

From the far side of the ocean  
 If I put the wheels in motion,  
 And I stand with my arms behind me  
 And pushed another door,  
 Could you find me,  
 Would you kiss my eyes,  
 Lay me down in silence easy  
 To be born again,  
 To be born again,

If I ventured in the slipstream  
 Between the viaducts of your dreams,  
 Where immobile steel rims crack  
 And the ditch in the back-roads stop.  
 Could you find me,  
 Would you kiss my eyes,  
 And lay me down  
 In silence easy  
 To be born again, to be born again  
 To be born again, to be born again.

*MIDDLE REPEAT SECTION*

2.  
 There you go,  
 Taking care of your boy,  
 Seeing that he's got clean clothes,  
 Putting on his little red shoes.

3.  
 Seeing that he's got clean clothes,  
 Putting on his little red shoes  
 Pointing a finger at me  
 Here I am.

4.  
 Standing in your sad arrest,  
 Trying to do my very best  
 Looking straight at you.

5.  
 Coming through darling.

*VERSE 3 (D.S.) — As Verse 1*

*CODA, ad lib. repeats to fade*  
 In another world darlin' . . .  
 In another time,  
 Got a home on high.  
 Ain't nothing but a stranger in this world . . .  
 I got a home on high  
 In another land so far away . . .  
 Way up in the heaven . . .  
 In another time . . .  
 In another place . . .  
 And another face.

# MOONDANCE

WORDS & MUSIC BY VAN MORRISON

Moderate jazz-rock tempo

The musical score consists of a vocal melody line and a guitar chord progression. The vocal line is in soprano clef, and the guitar chords are indicated above the staff. The lyrics are written below the staff. The score is divided into four sections by vertical bar lines, each starting with a different chord: Am7, E11, Am7, and E11. The lyrics are as follows:

1.3. Well it's a mar - vel - ous night - for a Moon - dance With the  
2. wan - na make love - to you to - night, I can't

stars up a - bove in your eyes, - A fan - tab - ul - ous night - to make ro -  
wait till the morn - ing has come. And I know - now the time - is -

- mance 'Neath the cov - er of Oc - to - ber skies. - And all the  
just right And straight in - to my arms you will run. - And when you

Am7 0 0      E 11 0      Am7 0 0      E 11 0      Am7 0 0      E 11 0

leaves on the trees are fall - ing To the sound of the breez-es that blow, —  
 come my heart — will be wait - ing To make sure that you're nev - er a - lone, —

Am7 0 0      E 11 0      Am7 0 0      E 11 0      Am7 0 0      E 11 0

— And I'm trying to please — to the call - ing Of your  
 There and then all my dreams will come true, dear, There and

tr

Am7 0 0      Bm7 0      Em 0 000 0      Am 0 0      Dm7 0      G7 0 000 0

heart - strings that play soft and low. And all the night's \_\_\_\_\_ mag -  
 then I will make you my own. And every - time I \_\_\_\_\_ touch -

3 3 2 3 4 5

Am 0 0      Dm 0      G7 0 000 0      Am 0 0

— ic seems to whis - per and hush — And all the  
 you you just trem - ble in - side, — And I know

2 3 1

Dm7 0      G7 000      Am 0      Dm 0  
 4

soft \_\_\_\_\_ moon - light seems to shine \_\_\_\_\_ in your blush..  
 how \_\_\_\_\_ much \_\_\_\_\_ you want me that \_\_\_\_\_ you can't hide. —

E7+ 0 0  
 (No chords, bass figure only)

— Can I \_\_\_\_\_ just have\_ one a' more \_\_\_\_\_ Moon - dance\_ with \_\_\_\_\_  
 3 3

you, — my love? — Can I \_\_\_\_\_ just make\_ some\_ more\_ —  
 3 3

— ro - mance with a - you, — my love? — 2. Well I  
 3. It's a  
 4. One more Moon-  
 E 000  
 Last time to Coda ♫

Coda

Am7      E 11      Am7      E 11      Am7      E 11      Am7      E 11

dance with you      in the moon-light      on a

Am7      E 11      Am7      E 11      Am7      E 11      Am7      E 11

mag-ic night      la      la — la — la,      in the

Am7      E 11      Am7      E 11      Am7      E 11      Am7      E 11

moon-light      on a      mag - ic night      can't

Am      G      F      Em      Dm      Am9      A

5 fr.      3 ft.      3      3      3      5 fr.      (Single note)

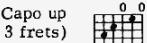
I just have one more — dance with you my — love. —

3      3      3      3      3

8va-1

# INTO THE MYSTIC

WORDS & MUSIC BY VAN MORRISON

Guitar → C  
(Capo up  
3 frets) 

Keyboard → Eb 









Eb

We were born before the wind



Bb 

Al-so young-er than the sun Ere the bon-nie boat was won As we sailed In-to The



Eb

Mys-tic. Hark now, hear the sail-or's cry



 3 ft.  
Bb

Smell the sea and feel the sky Let your soul and spir-it fly In - to The

 E<sup>b</sup>  
Guitar chord diagram for Em major (0 0 0 0 0 0)  
Gm  
F  
Ab

Mys - tic. — And when that fog-horn blows. — I will be

 E<sup>b</sup>  
Guitar chord diagram for Em major (0 0 0 0 0 0)  
Gm  
F  
Ab

com - ing home. — um — And when that fog-horn blows. — I want to

 B  
Guitar chord diagram for C major (0 0 0 0 0 0)  
E<sup>b</sup>

bear it I don't have to fear it. — n' I — want to rock your —


gyp - sy soul ————— Just like way back in the days of old —————  
 and magni - fi - cent - ly ————— we will flow } In - to the Mystic.  
 and to - gether we will flow }


Last time  
 to Final Ending

Final Ending


# WARM LOVE

WORDS & MUSIC BY VAN MORRISON

Moderately slow

D

Look at the i - vy on the old cling-ing wall, look at the flow-ers and the  
I dig it when you're fan-cy, dressed up in lace, I dig it when you have a

mp

G D

green grass so tall, It's not a mat - ter of when push comes to shave,  
smile on your face. This in - spi - ra - tion's got to be on the flow,

G D G D

it's just the hour on the wings of a dove. That's just warm love,  
this in - vi - ta - tion's got to see it and know. It's just warm love,

G D G D

1. G D 2. G D

it's just warm love.  
it's just warm love.

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Em7  D 

And it's ev-er - pres - ent ev - 'ry - where, and it's ev - er-pres - ent ev - 'ry - where, that\_warm love...

*mf*

Em7  D 

And it's ev-er - pres - ent ev - 'ry - where, and it's ev - er-pres - ent ev - 'ry - where, that...

A  D 

warm love... To the coun-try... I'm

A  D 

go - ing... lay and laugh in the sun...



A Bm7 F#m7 Bm7 F#m7  
 You can bring your guitar a-long, we'll sing some songs and

A A7 D  
 have some fun. The sky is cry-ing and it's

G D  
 time to go home, and we shall hur-ry to the car from the foam.

Sit by the fire and dry out our wet clothes, it's rain-ing out-side from the















skies up a - bove. In - side it's warm\_\_\_\_ love,\_\_\_\_ in - side it's  
 warm\_\_\_\_ love.\_\_\_\_ And it's ev - er - pres - ent ev 'ry - where,  
 and it's ev - er - pres - ent ev 'ry - where, that warm love.  
 And it's ev - er - pres - ent ev 'ry - where, and it's ev - er - pres - ent ev 'ry - where, that warm love.

E m7

D

Em7

And it's ev-er-pres-ent ev-'ry-where, and it's ev-er-pres-ent ev-'ry-where, that

warm love...

And it's ev-er-pres-ent ev-'ry-where,

and it's ev-er-pres-ent ev-'ry-where that warm love...

And it's ev-er-pres-ent ev-'ry-where, and it's ev-er-pres-ent ev-'ry-where, that warm love...

## DOMINO

WORDS & MUSIC BY VAN MORRISON

### **Moderately**

*m.f.*

*Guitar (Capo up 2 frets)*

Don't want to dis - cuss it,  
 There's no need for arg - u - ment,  
 I think it's time for a change  
 there's no arg - u - ment at all

*m.f.*

You may get dis - gust - ed  
 And if you nev - er hear from him,  
 start thinking that I'm strange,  
 that just means he did - n't

in that case I'll go un - der - ground,  
 Or vice - a ver - sa,








get some heavy rest,  
 that depends on wherever you're at. Nev - er have to  
And if you never hear from








wor - ry  
 me, a - bout what is worst and what is  
that just means I would rather  
best. } not. } I said:










Chorus Oh, Oh - Dom-i - no, roll me o-ver, Ro-me - o, there.you go. -










I said: Oh, oh - Dom-i - no,










G  
C  
G  
C  
G  
C  
G  
C  
 A D A D A D A D  
 Roll me o-ver, Ro-me - o, there.you go— I said:  
 Am  
Bm  
D  
E  
G  
A D  
G  
A D  
 Oh, \_\_\_\_\_ oh, \_\_\_\_\_ Dom - i - no,—  
 Am  
Bm  
D  
E  
G  
A D  
G  
A D  
 Oh, \_\_\_\_\_ oh, \_\_\_\_\_ Dom - i - no.—

JACKIE WILSON SAID  
(I'M IN HEAVEN WHEN YOU SMILE)

WORDS & MUSIC BY VAN MORRISON

Moderately bright (♩ = ♩ 3 ♩)  
Tacet

Am7

Da da da da da da da da da da. Jackie Wilson said it was walk a-cross the

D7 Am7 D7

reet-pet-ite. Kind-a love you got knock me off my feet. Let it road, you make my heart go boom, boom, boom. Let it

G

x000

all hang out. Oh, let it all hang out. And you all hang out. Ba-by, let it all hang out. And ev'-ry

3

Am7  D7  Am7 
  
 know time I'm so wired up, — Don't need no cof - fee in my hon - ey chile, you make my

D7  G 
  
 cup. Let it all hang out. Let it all hang out. Watch

day. Let it all hang out. Let it all hang out. Watch

Am 
  
 this. } Ding - a - ling - a - ling, ding - a - ling - a - ling - ding. Ding - a - ling - a - ling,

this.

G 
  
 ding - a - ling - a - ling - ding. Do da do da. do

No chord

I'm in heav - en. I'm in heav - en.

I'm in heav - en when you smile, — when you smile, —

1.

— when you smile, — when you smile. — And when you

2.

— when you smile. —

# BRIGHT SIDE OF THE ROAD

WORDS & MUSIC BY VAN MORRISON

Brightly

Piano and guitar parts are shown. The piano part consists of two staves: treble and bass. The guitar part is indicated by chord boxes above the staves. The lyrics are placed below the piano part. Chords shown are C, Em7, F, and G.

(1.) From the dark end of the street,

to the bright side of the road,

we'll be lov -

ers once a - gain, on the bright side of the road...

To Coda ♫

(Last x) So we'll be ...

And in - to this life we're born'

Fm6

ba - by some - times, —

4

C7

some - times we don't know why. —

F

And time seems to go by so fast —

D7

in the twink - ling — of an eye. —

Music score for 'To the Bright Side of the Road' featuring piano and guitar parts. The score includes lyrics and chords (G, Em7, F, C, G, Coda) throughout the piece.

**D.S. al Coda**

**CODA**

Lo-vers once a - gain on the bright side of the road.

*Ad lib. to Fade*

So we'll be —

**VERSE 2:**  
 Little darlin' come with me  
 Won't you help me share my load  
 From the dark end of the street  
 To the bright side of the road.

**VERSE 3:**  
 Let's enjoy it while we can  
 Won't you help me share my load  
 From the dark end of the street  
 To the bright side of the road.

**VERSE 4:**  
 Let's enjoy it while we can  
 Won't you help me sing my song  
 Little darlin' come alone  
 To the bright side of the road.

# HAVE I TOLD YOU LATELY?

WORDS & MUSIC BY VAN MORRISON

Moderately slow

The musical score consists of four staves of music. The top staff is for the right hand of the piano, starting in F#m7. The second staff is for the left hand of the piano. The third staff is for the guitar, starting in C. The bottom staff is for the bass guitar, also in C. The music includes various chords: F#m7, Emaj7, G#m7, Amaj7, Bsus4, B, Emaj7, G#m7, Amaj7, B, Amaj7, G#m7, and F#m7. Performance markings such as '3' and 'B' are present in several measures. The score is divided into four sections by vertical bar lines.

(4<sup>o</sup> Instr.)

Sheet music for the 4th instrument, featuring guitar chords and vocal lyrics. The chords shown are Emaj7, A/B, E, G#m7, Amaj7, Bsus4, and B. The lyrics are:

(1,3,5.) Have I told you late - ly that I love - you, —  
have I told you there's no - one a - bove you —  
fill my heart with glad - ness, take a - way my sad - ness,  
ease my trou-bles that's what you do. do.

Amaj7  


There's a love that's di - vine — and it's yours and it's mine, — like the

G#m7  


sun —

Amaj7  


at the end of the day — we should give thanks and pray to the

G#m7 A/B  
  


one. (3,5.) Have 1



5.

do. Fill my heart with glad - ness,

G#m7 F#m7 /B 2<sup>o</sup> rall.

take a - way my sad - ness, ease my trou - bles that's what you

1. E F#m7 G#m7 2. E

do. do.

**VERSE 2:**  
 Oh the morning sun in all its glory  
 Greets the day with hope and comfort too  
 And you fill my life with laughter  
 You can make it better  
 Ease my troubles that's what you do.

**MIDDLE:**  
 There's a love that's divine  
 And it's yours and it's mine  
 And it shines like the sun  
 At the end of the day  
 We will give thanks and pray to the one.

**VERSE 3:** — as Verse 1

**VERSE 5:** — as Verse 1

**VERSE 4:** — *Instrumental*

# WHENEVER GOD SHINES HIS LIGHT

WORDS & MUSIC BY VAN MORRISON

Moderate beat

The sheet music consists of two staves. The top staff is for a guitar, and the bottom staff is for a bass. The guitar staff features a repeating pattern of chords: G, C, D, and G. The bass staff provides harmonic support with a steady eighth-note pattern. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is: "When - ev - er", "God", "shines His light on", "me, —", "o - pen up my", "eyes —". The second section is: "so I — can see, —", "When I", "look". The music is in a key of G major, indicated by the key signature and the letter G at the beginning of the first measure.



  
 up in the dark-est night — then I know eve - ry -



  
 thing — is gon-na be all right. In deep con -



  
 fu - sion in great des - pair, when I — reach out-



  
 — for Him — He is — there. When I am



  
 lone - ly, as I can be, then I know that



  
 (Vocal each time)

God shines His light on me. Reach out for



  
 Him. (reach out for Him, \_\_\_) He'll be there (He'll be there) with Him your




  
 trou-bles (with Him your trou - bles) you can share (you can share...) If you live,

Em 

Bm 

(and if you laugh the life you love —) (life you love, —) you get the bless-

Am7 

C 

G 

C/D 

ing — from a - bove. — (from a - bove. —) (2.) Heals the sick —

3. G 

Tacet 1° 

(Vocal ad lib.) see lyric under.

C 

p 

C 

**VERSE 2:**

Heals the sick  
And He heals the lame  
Says you can do it too  
In Jesus' name  
And He lifts you up  
And He turns you around  
And He puts your feet back  
On higher ground.

Mmm . . .

Reach out for Him . . .  
He'll be there . . .  
With Him your troubles . . .  
You can share . . .  
And you can use  
His higher power  
Every day . . .  
In any hour . . .

**VERSE 3:**

Heals the sick  
And He heals the lame  
And He says you can heal them too  
In Jesus' name.  
He lifts you up  
And He turns you around  
Puts your feet back  
On higher ground.

Mmm . . .

*Ad lib. on final section*  
Whenever God shines His light on you . . .  
Mmm . . .  
He is the Way  
He is the Truth  
He is the Light  
Put your feet back on higher ground . . .

# WILD NIGHT

WORDS & MUSIC BY VAN MORRISON

Moderately

Tacet

As you brush your  
shoes stand be - fore the mir - ror  
girls walk by, dressed up for each oth - er  
wild night is call - ing, and you comb your  
and the boys the  
and you walk -  
and the peo -  
Come on out and  
all the wild -  
and the in -  
come on out and

grab your coat and hat -  
do the boo-gie-woo-gie on the cor - ner of the street -  
wild night is call - ing..

wet streets try - in' to re - mem - ber  
ple pass - in' by - stare in wild won - der  
dance, come on out and make ro - mance,

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C D G

— night breez - es in your mem - 'ry ev - er. }  
 side juke - box roars out just like thun - der. }  
 dance, come on out and make ro - mance. } And ev - 'ry -

Em C Em C

thing looks so corn - plete — when you're walk - in' out on the street — and the wind —

Em C D

— catch - es your feet — sends you fly - in', cry - in'.

Em C D Em

Ooh — wee!

Wild night \_\_\_\_\_ is call - ing, all right.  
 Em C D Em

Ooh \_\_\_\_\_ wee!\_

1,2.

Wild night \_\_\_\_\_ is call - ing. { All Well, the

3. Repeat and fade

The wild \_\_\_\_\_ night is call - ing. The\_

Repeat and fade

## **SAINT DOMINIC'S PREVIEW**

WORDS & MUSIC BY VAN MORRISON

Moderately, in 2







And I hear blue strings of "no — re-gret-ri - en"  
 And ev - 'ry - bod - y feels - so de - ter-mined  
 You got ev - 'ry - thing in the world you ev - er want - ed.





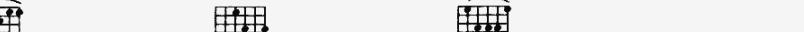
'cross the street from Ca - the - dral No - tre Dame.  
 not to feel an - y - one - else -'s pain.  
 And right a - bout now your face should wear a smile.





Mean-while back — in San Fran - cis - co,  
 No one mak - ing no com - mit-ments  
 That's the way — it all should — hap - pen

 F       E $\flat$        B $\flat$   
 I try hard to make this whole - thing blend. —  
 to an - y - bod - y but — them - selves. —  
 when you're in the state - you're in. —  
3  
  8  


  
 And we sit up - on — this jag - ged  
 Talk - in' be - hind - closed door-ways  
 Have you got your pen and note - book read - y?  
 Think it's a - bout

E♭

B♭

*mf*

E♭

B♭

E♭

B♭

Bb

Eb

blow the hoist,  
em - blems,  
jet \_\_ set.  
'cause this time \_\_\_\_\_ they bit off  
and ev -'ry strain \_\_\_\_\_ on \_\_\_\_\_  
But they was fly - in' too high \_\_\_\_\_

Bb

F

more — than they can chew, —  
brain — and ev -'ry eye, —  
to see my point of view, —  
as we gaze — out on, —

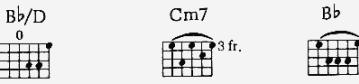
Eb

F

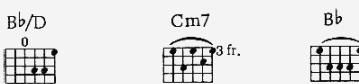
as we gaze — out on, —  
as we gaze — out on, —

Eb

as we gaze — out on —  
Saint

B♭/D 0 Cm7 B♭ E♭  


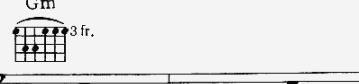
Dom - i - nic's\_ pre - view, Saint

B♭/D 0 Cm7 B♭ E♭  


Dom - i - nic's\_ pre - view, Saint

1. 2. B♭/D 0 Cm7 B♭  


Dom - i - nic's\_ pre - view.

Gm 3fr. 3. B♭/D 0 Cm7 B♭  


Dom - i - nic's\_ pre - view.

rit.



# COLD WIND IN AUGUST

WORDS & MUSIC BY VAN MORRISON

Moderately slow, in 2

The musical score consists of three staves. The top staff is for the vocal part, with lyrics appearing below the notes. The middle staff is for the piano, and the bottom staff is for the guitar. Chords are indicated above the staves, and dynamic markings like 'mf' (mezzo-forte) are present. The vocal part starts with a piano introduction in Fm, followed by a guitar part in Ab6/Eb, then a piano part in Dbmaj7 (with a 4 ft. dynamic), and finally a piano part in Cm/Eb (with a 4 ft. dynamic). The lyrics are:

I wait - ed for you.  
I'm stand - in' shiv - 'rin'.

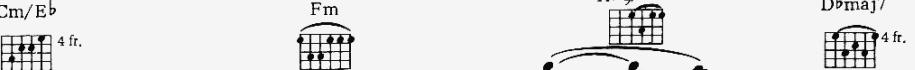
You wait - ed for me.  
I got the fe - ver in the rain.

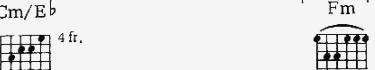
Well, it seemed - like, seemed like a  
But I can - come on back to see - you

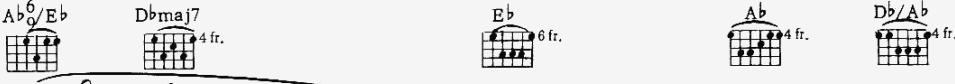
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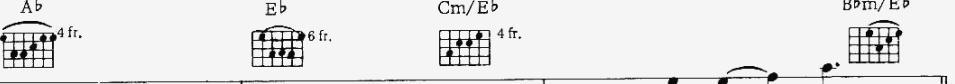

  
 might - y long - time. a - gain and a - gain and a - gain. - }

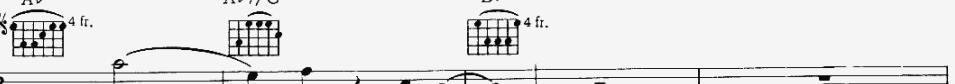

  
 Ba - by, I had to have — you.


  
 You know — I had to


  
 have — you come


  
 rain, \_\_\_\_\_ rain or shine.


  
 It was — a


  
 cold — wind in Au - gust;


  
 shiv- ers up and down — my spine. \_\_\_\_\_

D<sub>b</sub>m6 3 fr. D<sup>0</sup>7 4 fr. A<sub>b</sub> 4 fr. A<sub>b</sub>7/C 4 fr. D<sub>b</sub> 4 fr.

I was stand - in' in your gar - den

D<sup>0</sup>7 4 fr. A<sub>b</sub> 4 fr.

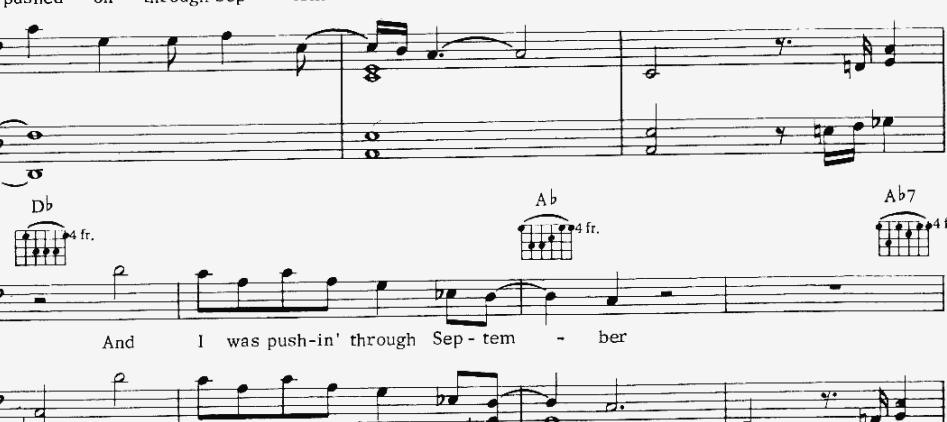
in the Cal - i - for - nia pine. —

To Coda ♫ D<sub>b</sub> 4 fr. A<sub>b</sub> 4 fr.

mf

1. Cm/E<sub>b</sub> 2. No chord


  
 It was a cold wind in Au - gust. I was


  
 pushed on through Sep - tem - ber.


  
 And I was push-in' through Sep - tem - ber

*D.S.  $\frac{2}{3}$  al Coda  $\frac{4}{4}$*   
*B♭m/E♭*  
*Coda*


  
 in the rain. — It was a

*cresc.*

# RAVE ON, JOHN DONNE

WORDS & MUSIC BY VAN MORRISON

Very slow beat

The musical score consists of three staves of music. The top staff is for a treble clef instrument, the middle staff is for a bass clef instrument, and the bottom staff is for a bass clef instrument. The music is in common time with a key signature of one sharp. Chords indicated include Gmaj9, Am9, Gmaj9, Cmaj7/G, and /D. The lyrics are as follows:

(Spoken) Rave on John Donne; rave

on thy holy fool.

Down through the weeks of ages, in the moss borne dark, dark pools

Am9  /D 

Rave on down through the Industrial Revolution Impericism, in the atomic and nuclear age.

Am9  /D 

Rave on down through time and space, down through the

Am9  /D 

corridors, rave on words on printed page. Rave on, you left us infinity

Am9  /D 

and well-pressed pages for to feed Drive on with wild abandon, up


/D

Rave on Walt Whitman,

nose down in wet grass
Rave


on, fill the senses on nature's

bright green shady path, Rave on Omar Khayam
/D


Rave on Khalil Gibran, oh what sweet wine we drinketh

The celebration will be held, we will partake of wine and
/D


break the Holy Bread

Rave on, let a man come out of Ireland, Rave on Mr. Yeats




  
 Rave on down through thy holy rosy cross      Rave on down through theosophy and the golden dawn




  
 Rave on through the writing of a vision      Rave on rave on rave on rave on.





  
 Rave \_\_\_\_\_ on John\_Donne      Rave on thy ho-ly fool\_





  
 Down\_ through the weeks of a - ges

Gmaj9  Am9  /D 6:4

in the moss borne dark\_dank pools Rave on down through the In-dus-tri - al Re - vo - lu -

Gmaj9  Am9  /D

3  
 tion im - pe-ri - ci - sm in the a-to-mic and nu-cle-ar age Rave on \_\_\_\_\_ on print-ed

Gmaj9  Am9  /D

page

Ad lib. to Fade

Gmaj9  Cmaj7  Gmaj9  Cmaj7  Am9/D 

# KINGDOM HALL

WORDS & MUSIC BY VAN MORRISON

Medium fast beat

[*Tacet 1<sup>o</sup> & 2<sup>o</sup> sing only on D.S.*]

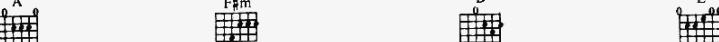
The musical score consists of four staves. The top staff is for the piano, the second and third staves are for the guitar, and the bottom staff is for the bass. The score is in common time, with a key signature of two sharps. The vocal parts are divided into two sections: 1. and 2. The lyrics are as follows:

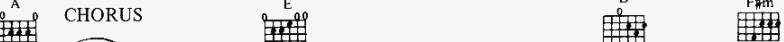
1. Do do do do do do...  
2. Do do do do do do...  
(3<sup>o</sup> Instr.) (1.) So glad to see you,

Chords indicated in the score include A, D/A, E, Bm7, and A/C#.

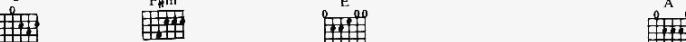
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so glad you're here come here be - side -  
 me now, we can clear in - hi - bi - tion a - way.  
 All in - hi - bi - tions,  
 throw them a - way, and when we dance.


  
 like this, we will dance like we've ne - ver be - fore...

**CHORUS**

  
 Oh they were swing-ing down at the King - dom Hall,


  
 oh bells were ring - ing down at the King -

dom Hall, 
  
 A choir was



E 00  
 D 0  
 F#m 00  
 E 00  
 sing - ing down at the King - dom Hall — they — went —  
 A 0  
 F#m 0  
 A 0  
 hey li - ley, — li - ley, li - ley, — hey li - ley, —  
 F#m 0  
 li - ley low. —  
 To Fade on Chorus, ad lib.

**VERSE 2:**  
 Good body music  
 Brings you right here  
 Free flowin' motion now  
 When we're shakin' it out on the floor  
 Good rockin' music  
 Down in your shoes  
 And when we dance like this  
 Like we've never been dancin' before.

# A SENSE OF WONDER

WORDS & MUSIC BY VAN MORRISON

Slowly

The musical score consists of three staves. The top staff is for the piano, showing a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Slowly'. The piano part starts with a G chord (root position) and then moves to a C chord. The middle staff is for the guitar, with a treble clef and a key signature of one sharp (F#). It features chords C, D, and G. The bottom staff is for the bass, with a bass clef and a key signature of one sharp (F#). The lyrics are integrated into the music, appearing below the guitar staff. The first line of lyrics is '(1.) I walked in my great coat down \_through the days \_of the'. The second line is 'leaves no be - fore af - ter, \_\_\_ yes'. The score is set against a white background with black musical notation and text.

(1.) I walked in my great coat down \_through the days \_of the

leaves no be - fore af - ter, \_\_\_ yes

   
  
 af - ter be-fore. We were

   
 shin - ing our light — in - to the days of — bloom-ing won-der.

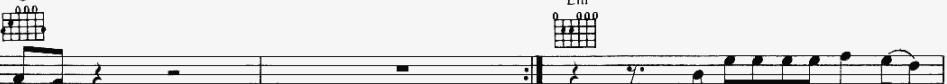
    
 In the e - ter-nal pre-sence — in the pre-sence of the

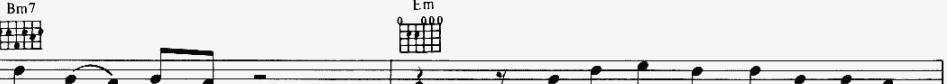
CHORUS

      
 flame. Did - n't I come to bring — you a sense of


  
 wonder, did - n't I come to lift your fier - y vi - sion bright.


  
 did - n't I come to bring you a sense of won - der in the


  

  
 flame. — It's ea - sy to des - cribe the —


  
 leaves in — Au - tumn, and it's oh so ea - sy in the

*VERSE 2:*

On and on and on we kept on singing our song,  
Thru' Newtonards and Comber, Gransha and the Ballystockart Road.  
With Spike and Boffyflow, I said I would describe the leaves for  
Samuel and Felicity,  
Rich, red browney, half burnt orange and green.

*VERSE 3:*

On and on and on, through the winter of our discontent.  
When the wind blows up the collar and the ears are frostbitten too,  
I said I could describe the leaves for Samuel and what it means to  
you and me,  
You may call my love Sophia, but I call my love Philosophy.

*AD LIB. ON CODA:*

Wee Alfie at the  
Castle Picturehouse on the Castlereagh Road.  
Whistling on the corner next door where  
he kept Johnny Mack Brown's horse.  
O Sole Mio by McGimsey,  
and the man who played the saw  
outside the city hall.  
Pastie suppers down at Davy's chipper,  
Gravyrings, wagonwheels,  
Barnbracks, snowballs.

# T O R E D O W N A L A R I M B A U D

WORDS & MUSIC BY VAN MORRISON

Steady beat

(Instr. on §.)

(1.) Showed me pic - tures in the gal - le - ry,

showed me no - vels on the shelf.

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 Put my hands a - cross - the ta - ble





  
*(Vocal on §.)*
  
 gave me know-ledge of my - self. Showed me - vi-sions - showed me





  
 night - mares. gave - me dreams that





  
 ne - ver end showed me light out of the

tun - nel, when there was dark - ness all a - round in -

**CHORUS**

stead. I was just tore down à la Rim - baud

and I wish my mes-sage would come. Tore down à la Rim -

baud, you know it's hard some time, —

*D.S. (Repeat Chorus)*

*To Coda*

*Ad lib. to Fade*

**VERSE 2:**  
 Showed me ways and means and motions,  
 Showed me what it's like to be,  
 Gave me days of deep devotion,  
 Showed me things that I cannot see.

Tore down à la Rimbaud,  
 And I wish my purpose would come,  
 Tore down à la Rimbaud, you know it's hard some time,  
 You know it's hard some time.

*D.S. — Instrumental 8 Bars*

**VERSE 3:**  
 Showed me different shapes and colours,  
 Showed me many different roads,  
 Gave me very clear instructions,  
 When I was in the dark night of the soul.

When I was tore down à la Rimbaud,  
 And I wish my writing would come,  
 Tore down à la Rimbaud, you know it's hard some time,  
 You know it's hard some time.

## FULL FORCE GALE

WORDS & MUSIC BY VAN MORRISON

Moderately fast

Moderately fast

D A G A D G

D A D A G D A

Like a full force gale I was lift ed up a gain

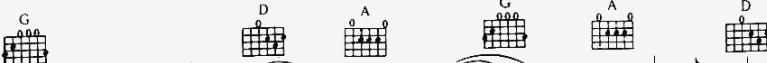
G D A G A D

I was lift ed up a gain by the Lord.

A D A G D A

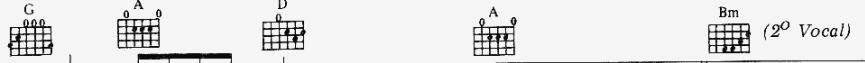
(2<sup>o</sup> Instr.)

No matter where I roam I will find my way back home,


  
 I will al - ways re - turn to the Lord.


  
 In the gen - tle eve - ning breeze by the


  
 whis - pering sha - dy trees, I will find my sanc - tu - a -


  
 ry in the Lord. I was head-  
(2<sup>o</sup> Vocal)

Sheet music for "The Wreath" featuring four staves of vocal and guitar parts with lyrics and chords. The music is in common time, with a key signature of one sharp (F#). The vocal parts are in soprano and alto voices. The guitar parts are in G, A, Bm, D, A, and G chords. The lyrics are as follows:

ing for a fall \_\_\_\_\_ and I  
saw the wri - ting on the wall. \_\_\_\_\_  
{Like a full gen - tle force eve - ning gale breez - I was  
In the gen - tle force eve - ning gale breez - by the  
lift - ed up a - gain, \_\_\_\_\_ I was lift - ed up a - gain -  
whis - pering sha - dy trees, \_\_\_\_\_ I will find my - sanc - tu - ary -

by the Lord.  
 in the Lord.

**1.**

And no mat - ter where I roam -  
 full force I will find -  
 gale I was lift -

my way back home,  
 ed up a - gain, I will al - ways re - turn -  
 gain, I was lift - ed up a - gain -

to the Lord.  
 by the Lord.

*Ad lib. to Fade*  
 Like a

77

# W A V E L E N G T H

WORDS & MUSIC BY VAN MORRISON

Slowly, in 2



3

This is a song a - bout your

p

3

Cmaj7



wave-length and my wave - length, \_\_\_\_\_ ba - by.

3

p

p

p

Fmaj7



You turn me on \_\_\_\_\_

p

p

p

p



  
 when you get me on your wave - length, now yea, yea, yea, yea,



  
 with your wave - length, oh, with your



  
 wave - length. with your wave - length. Oh, ma - ma, oh,


  
 ma - ma, oh, ma - ma, oh, ma - ma, oh, ma - ma, oh, ma - ma.

Bright Rock beat, in 4



4

mf

Wave length. Oh, ma-ma,

wave length. You nev-er let me

down, no, no. You nev-er let me down, no, no.

80



When I'm down you always comfort me.  
Won't you sing that song again for me,  
When I'm lone-ly, child, my lover in the  
all a-bout my lov-er,  
see a-bout me, grass, al-right.  
You are ev- You have told-  
try - where you're s'posed to be.  
me 'bout my des-tin-y,  
And a-sing-in',



F

To Coda

G

F

You nev - er let me down, no, no.

I heard the Voice of A - mer - i - ca call - in' on my wave - length, al - right.

tell - in' me to tune in on my ra -

di - o.

I heard the Voice of A -

F

mer-i-ca call-in' on my wavelength, a sing-in',

Dm 0 G x000 Dm 0 G x000

"Come back, ba-by, come back. Come back, ba-by, come back."

1. 2. 3.

C 0 0 F

Doo doo d'n doo doo doo d'n doo doo doo doo doo. Doo doo d'n doo doo doo d'n

4. F G x000 F

Doo doo doo doo doo doo doo. Doo doo d'n doo doo doo d'n doo doo.

D.S. al Coda ♫

Coda

F



When you get me on, get me, oh, yeah, Lord, when you get me on your boy, now, when you get me on your



1. 2.

3.

wave-length.  
wave-length.  
wave-length.

When you  
You got your-self a  
get me on your wave-length

Ya ra di -

*Repeat and fade*

C



*Repeat and fade*

F



# CHECKIN' IT OUT

WORDS & MUSIC BY VAN MORRISON

Medium swing ( $\text{C}\text{C} = \text{D}\text{D}$ )

(4<sup>th</sup> Instr.)

(1.) We've got to put our heads to - ge - ther,  
I'm sure that we can work it out.  
I'm weigh - ing up the  
si - tu - a - tion and check - in' it out,  
ta - kin' it fur - ther,

1, 3.  
 G C  
 ta - kin' it fur - ther, check - in' it out. —

2, 4.  
 D C Bm7  
 check-in' it out. — And the ob - sta - cles a - long the way some-times may

Am7 Bm7  
 feel so tre - men - dous, there are

guides and spi - rits all a - long the way, — who will be -

5.

friend us.

check-in' it out.

Check-in' it out now ba - by,  
out.)

Repeat ad lib. to Fade

check-in' it out,

check-in' it

**VERSE 2:**

This is a workin' situation  
I'm telling you without a doubt  
We've gotta pull it all in tight baby  
Checkin' it out  
Takin' it further  
Takin' it further  
Checkin' it out.

VERSE 3:

VERSE 3:  
Let's talk it out across the table  
Make sure that we leave nothin' out  
Get into it like a meditation  
Start checkin' it out  
Takin' it further  
Takin' it further  
Checkin' it out.

**VERSE 4: — *Instrumental***

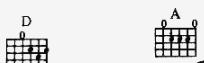
VERSE 5: — as Verse 3

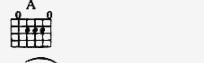
# BEAUTIFUL VISION

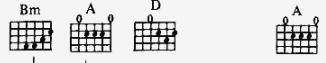
WORDS & MUSIC BY VAN MORRISON

The sheet music consists of four staves of musical notation, likely for a piano-vocal-guitar arrangement. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is A major (no sharps or flats). The time signature is 3/4. The music is divided into measures by vertical bar lines. Above the staves, there are four sets of guitar chords: D, A, D, A; D, A, D; A, D; A, D/F#, A, D/A, A. The vocal line is primarily sustained notes, with some eighth-note patterns in the middle section. The piano line provides harmonic support with chords and bass notes. The bass line is mostly sustained notes, with some eighth-note patterns in the middle section.


  
 Beau - ti - ful vi - sion\_\_ stay with me


  
 all of the time,\_\_\_ beau - ti - ful vi -


  
 sion,\_\_ stay e - ver on\_\_ my mind\_with your


  
 beau - ti - ful (2.) Mys - ti - cal


  
 3<sup>o</sup>, 5<sup>o</sup> (vi - sion)

1, 3.



2, 4.

Bm

In the dark-est night you are shin-ing

Bm

bright, you are my guid-ing light,

E

you showed me wrong— from right.— Beau - ti - ful

A 40 — D.S. to Fade

VERSE 2:

Mystical rapture  
I am in ecstasy  
Beautiful vision  
Don't ever separate me from your . . .

VERSE 3:

Beautiful vision  
Stay ever on my mind  
Beautiful vision  
Stay with me all of the time with your beautiful vision.

**VERSE 4: — *Instrumental***

VERSE 5: — As Verse 1 (*ad lib.* to *Fade*)

YOU DON'T PULL NO PUNCHES  
BUT YOU DON'T PUSH THE RIVER

WORDS & MUSIC BY VAN MORRISON

Moderately

Em 0 000 C 0 0

*mp legato*

*with pedal throughout*

Da da

da da da, da da da da da da da da

Em 0 000

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C  
0 0

da da.

Em  
0 000

1. When you were a child \_\_\_\_\_ you were a

Em  
0 000

tom - boy, \_\_\_\_\_ your soul \_\_\_\_\_ sat-is-

C  
0 0

fac - tion, \_\_\_\_\_ way \_\_\_\_\_

C  
0 0 0

back in shad - y lane.

1. - 6.  
C  
0 0 0

Do you re-mem-ber, dar- lin'?

7. C  
0 0 0

You don't push the riv- er,

Em  
0 0 0

2. And it's the woman in you, and it's the woman in you,  
Your soul satisfaction,  
And it takes the child in you to know  
The woman in you are one.
3. We're goin' out in the country, get down to the real soul people,  
We're goin' out in the country, get down to the real soul people,  
We're gettin' into the west coast, shining our lights into the days of bloomin' wonder,  
Goin' as much with the river as not. Goin' as much with the river as not.
4. Blake and the Eternals standin' with the Sisters of Mercy looking for the Veedon Fleece,  
William Blake and the Eternals standin' with the Sisters of Mercy looking for the Veedon Fleece,  
You don't pull no punches, but you don't push the river,  
You don't pull no punches, and you don't push the river,  
You don't pull no punches, and you don't push the river,  
Goin' as much with the river.
5. We're goin' out in the West down to the cathedrals,  
We're goin' out in the West down to the beaches,  
And the Sisters of Mercy behind the sun,  
Oh, behind the sun.
6. And William Blake and the Sisters of Mercy, looking for the Veedon Fleece,  
You don't pull no punches, goin' as much with the river as not,  
You don't pull no punches, but you don't push the river, no  
You don't pull no punches, but you don't push the river, no  
You don't pull no punches, but you don't push the river, no  
You don't pull no punches, but you don't push the river.
7. And we was contemplating Baba, William Blake and the Eternals  
Goin' down to the Sisters of Mercy looking for the Veedon Fleece, looking for the Veedon Fleece, looking for the Veedon Fleece.  
You don't pull no punches, but you don't push the river,  
You don't pull no punches, but you don't push the river,  
You don't pull no punches, but you don't push the river,  
You don't pull no punches, but you don't push the river,  
You don't push the river, you don't push the river.

# REAL REAL GONE

WORDS & MUSIC BY VAN MORRISON

Fast beat

Fast beat

x3

G C D

(3<sup>o</sup>)

(1.) Real real

gone, — I got hit — by a bow and ar -

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row, got me down\_\_ to the ve-ry mar-

row, and I'm real\_\_ real gone..

Real real

gone \_\_ I can't stand up by my -

   
  
 self,— don't you know I need your help,—

   
  
 and I'm real real

   
  
 I.  
 gone.—

   
  
 (2.) Some— peo-ple say— you can make— it on your

own, oh — you can make it if — you try.

I know bet-ter now you can't stand up a - lone\_

— oh ba - by that is why —

2.  
  
 (2.) I'm real real I'm real — gone, — oh —





  
 Lord I got hit by a bow and ar - row,  
  



  
 got me down \_\_ to the ve - ry mar - row, you're a friend \_\_  
  



  
 \_\_ of mine, \_\_ and I'm real \_\_ real gone \_\_  
  



  
 And I'm real \_\_ real gone \_\_

**VERSE 2:**

I'm real real gone  
I can't stand up by myself  
Don't you know I need your help  
You're a friend of mine  
And I'm real real gone.  
  
And Sam Cooke is on the radio  
And the night is filled with space  
And your fingertips touch my face  
You're a friend of mine  
And I'm real real gone.

# ENLIGHTENMENT

WORDS & MUSIC BY VAN MORRISON

Moderately

Music score for the first section of 'Enlightenment'. The key signature is C major (two sharps). The first measure starts with a D chord (G, B, D). The second measure starts with an F#m/C# chord (F#, A, C#, G). The third measure starts with a Bm7 chord (B, D, G, B). The lyrics are: 'Chop that wood, car- ry wa-ter, what's the sound— of'.

Music score for the second section of 'Enlightenment'. The key signature is C major (two sharps). The first measure starts with a Gmaj7 chord (G, B, D, G). The second measure starts with a D chord (G, B, D). The third measure starts with an A6 chord (A, C#, E, G). The lyrics are: 'one hand—clap—ping en - light - en - ment, don't know— what it is.—'.

Music score for the third section of 'Enlightenment'. The key signature is C major (two sharps). The first measure starts with a Gmaj7 chord (G, B, D, G). The second measure starts with a D chord (G, B, D). The third measure starts with an A chord (A, C#, E). The fourth measure starts with a D chord (G, B, D). The lyrics are: 'Ev - 'ry se - cond,'. The instruction '(Instr. 2<sup>o</sup>, D.C.)' is written above the fourth measure.

F#m/C#  Bm7  Gmaj7 
  
 ev -'ry min -ute, it keeps chang -ing to some -thing diff -rent,

D  A6  Gmaj7 
  
 en - light - en - ment, don't know what it is.

1, 2. D  A  (Vocal 2<sup>o</sup>)
   
 En - light - en - ment — don't — know —

Bm  Gmaj7 
  
 what it is, it says it's non - at - tach - ment,

non at - tach - ment, non at - tach - ment. (2.) I'm in the  
 3.

D A D.C. *al Coda* *To Coda* D CODA

En - light - en - ment, —  
 — don't - know what it is, — { it's up to you } it's always up to you

en - light - en - ment, don't know what it is it's up to you ev - 'ry

*VERSE 2:*

I'm in the here and now,  
 And I'm meditating  
 And still I'm suffering but that's my problem  
 Enlightenment, don't know what it is.  
 (Wake up!)

*Instrumental 8 bars*

Enlightenment says the world is nothing  
 Nothing but a dream,  
 Everything's an illusion  
 And nothing is real.

*VERSE 3:*

Good or bad baby  
 You can change it any way you want  
 You can rearrange it  
 Enlightenment, don't know what it is.  
 Chop that wood  
 And carry water  
 What's the sound of one hand clapping  
 Enlightenment, don't know what it is.

*D.C.*  
 All around baby  
 You can see  
 You're making your own reality everyday because  
 Enlightenment, don't know what it is.  
 (One more time)

*Instrumental 8 bars*

# GLORIA

WORDS & MUSIC BY VAN MORRISON

Up beat

The musical score consists of three staves. The top staff is a guitar tab with chords E, D, A, E, D, A, E, D. The middle staff is a treble clef staff with piano chords and vocal entries. The bottom staff is a bass clef staff with piano chords. The vocal parts begin with the lyrics "(v.1.) Like to tell you 'bout my ba-by," followed by "you know she comes a -". The score continues with "round" and "just a-bout five feet four \_\_\_\_". The piano part provides harmonic support throughout the piece.

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from her head to the ground. You know she comes a-round here  
 just a-bout mid-night,  
 she makes me feel so good Lord, she makes me feel al-right.  
 And her name is G

L O R I A.

I'm gon-na shout it all night,  
 I'm gon-na shout it ev-'ry day.

*VERSE 2:*

She comes around here  
 Just about midnight  
 She makes me feel so good Lord  
 Makes me feel alright  
 Comes walkin' down my street  
 Comes up to my house  
 She knocks upon my door  
 And then she comes to my room  
 Makes me feel alright  
 G L O R I A.

# QUEEN OF THE SLIPSTREAM

WORDS & MUSIC BY VAN MORRISON

Slow beat

0 E 00 0 G#m7 0 A 0

E 00 G#m7 A 0 E 00 (4<sup>th</sup> Instr.) G#m7

(1.) You're the queen of the slip - stream\_ with eyes -

0 A 0 E 00 G#m7

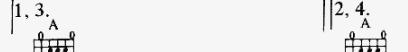
— that shine, — you have crossed ma - ny wa - ters\_ to

A 0 E 00 G#m7

here. You have drank of the foun - tain of

0 E 00 0 G#m7 0 A 0


  
 in - no - cence \_\_\_\_ and ex - per - i - enced the long - cold - win - try years...


  
 Goin' a - way —


  
 far a - cross the sea, but I'll be back for you.


  
 I will tell you ev - 'ry-thing I

**VERSE 2:**

There's a dream where the contents are visible  
Where the poetic champions compose  
Will you breathe not a word of this secrecy  
Will you still be my special rose?

**VERSE 3:**

Will the blush still remain on your cheeks my love  
Is the light always seen in your head  
Gold and silver they placed at your feet my dear  
But I know you chose me instead.

**VERSE 4: — Instrumental**

**VERSE 5:**

You're the queen of the slipstream, I love you so  
You have crossed many waters to be here  
And you drink at the fountain of innocence  
And experienced, you know very well.